

SEPTEMBER, 1964

the  
florida architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS OF THE AMERICAN INSTITUTE OF ARCHITECTS

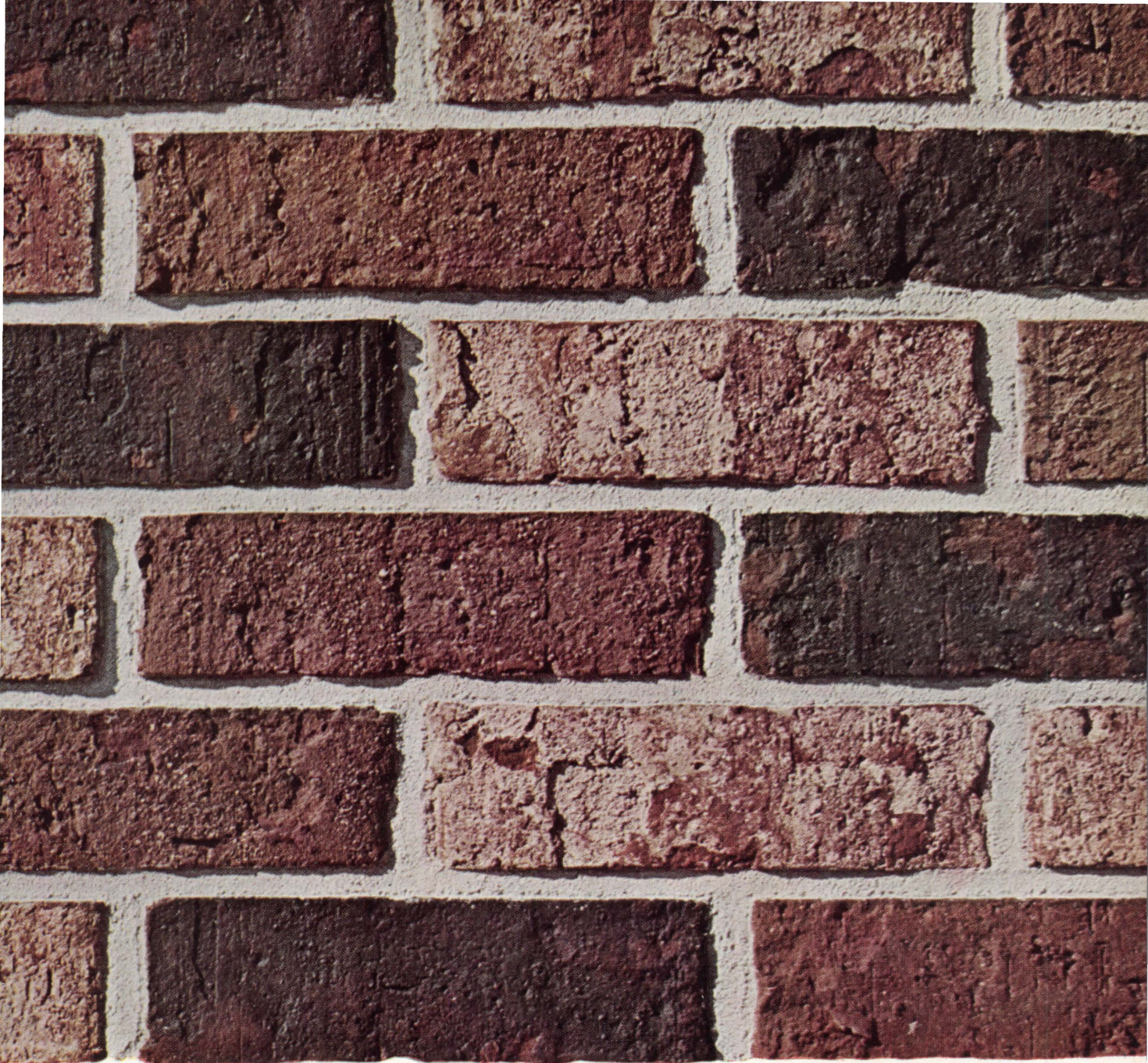
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# Letters

Editor, FA:

The August 1964 issue of The FLORIDA ARCHITECT has a story on the Alaska earthquake ("Wood Construction's Resistance" by Joseph L. Leitzinger, P.E. and Dean E. Mathews, P.E.), which is dangerously misleading.

I take particular issue with the statement that "the investigation team of the American Plywood Association, flown to Alaska only hours after the quake, attributes the low mortality rate to the city's modern building code."

The AIA sent a team of experts to Alaska to evaluate damage and to report to the Governor on suggestions for reconstruction. This was mentioned in a recent Octagon "Memo" (July 31).

The main reason for the low loss of life in the Alaskan earthquake was not the use of plywood in houses as the article infers. That was probably the least significant factor of all. As a matter of fact, conventional wood houses of all sorts weathered the seismic shock as well as plywood houses.

The reasons for minimal loss of life were a combination of fortuitous circumstances: low tide, the late hour of the day, the fact that people were at home and not in places of large public assembly, few fires, no panic, and only a few land movements or slides (although those few did cause great damage). These fortunate circumstances are not likely to be repeated in the inevitable next earthquake.

I find no fault in ascribing structural values to plywood which render it superior to many materials in its ability to withstand sustained lateral forces, but to ascribe broad safety benefits to plywood under earthquake conditions is a dangerous and misleading error.

The AIA team that went to Alaska wrote a report on their findings. The report is available through the Octagon library. A story of the AIA team's trip to Alaska is scheduled for publication in the AIA Journal later this year.

Very truly yours,  
Paul D. Spreiregen  
Project Head, Urban Design  
American Institute of Architects  
(Continued on Page 6)

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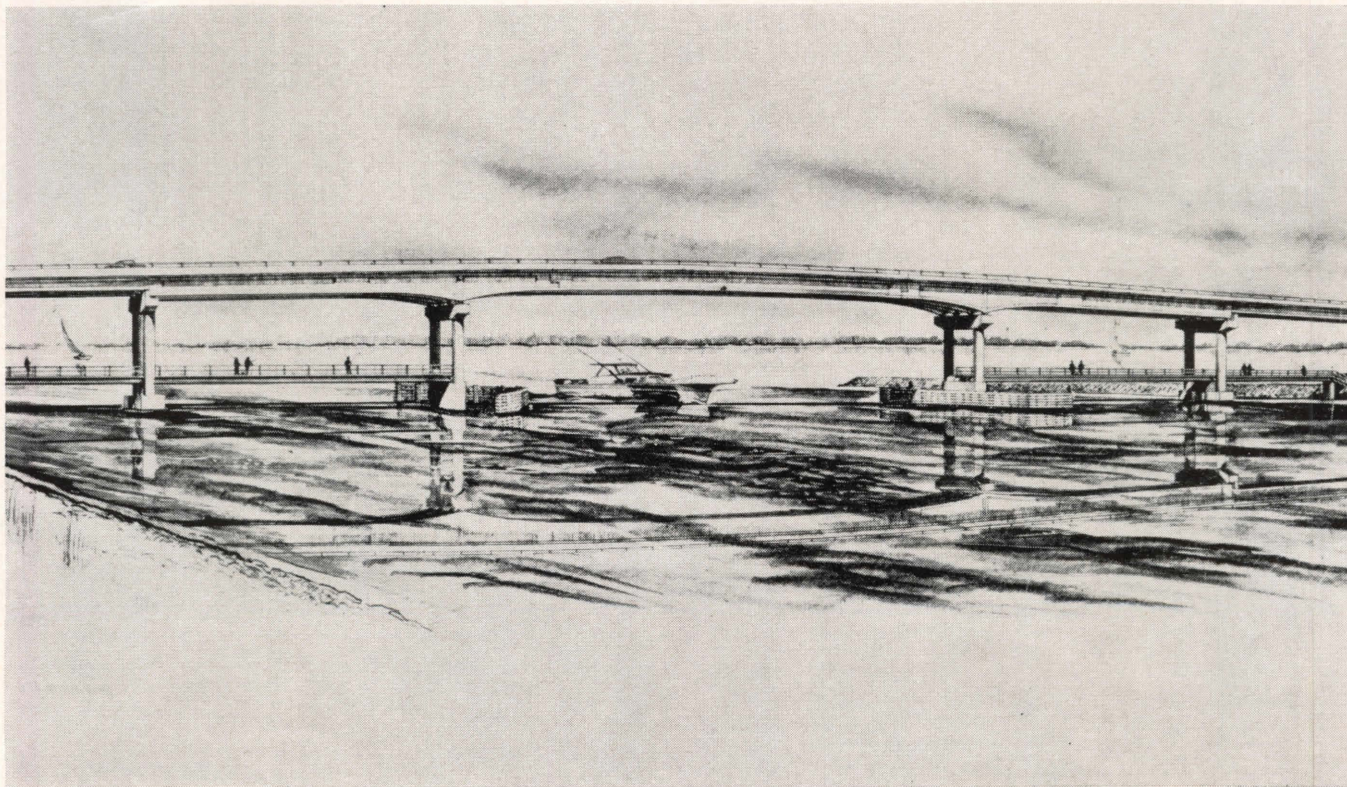
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# The Florida Architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS

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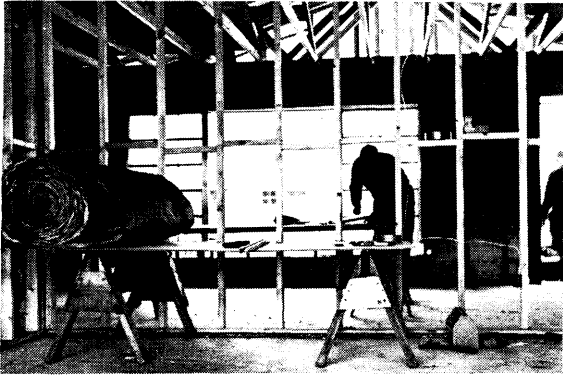
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FOTIS N. KAROUSATOS  
Editor

VOLUME 14  
NUMBER 9 1964

THE FLORIDA ARCHITECT





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## Letters...

(Continued from Page 2)

*Ed. Note: The following letter was received subsequent to the May issue of THE FLORIDA ARCHITECT which contained the article "The Mile High Building. Mr. Strakosch's response follows the letter of inquiry.*

Dear Mr. Strakosch,

I enjoyed reading your article in THE FLORIDA ARCHITECT very much. It was thought provoking and obviously of an authoritative nature.

The floor space occupancy of elevators is certainly consequential. It would seem to me that certain advantages could be accrued by a two shaft system with an indeterminate number of cabs as long as there were a 'pass over' at top and bottom (and perhaps intermediately) so that one shaft were 'up' and the other 'down'. I realize that certain modifications to elevator

systems as we know them would have to be made, most of which would be cured by making each cab self-propelled, I would think. Storage space at lower levels could perhaps be provided for some of the cabs during periods when demand was light.

I would appreciate your comments on the above. Thank you.

Yours truly,  
J. ALLAN RUDOLPH  
Architect

Dear Mr. Rudolph:

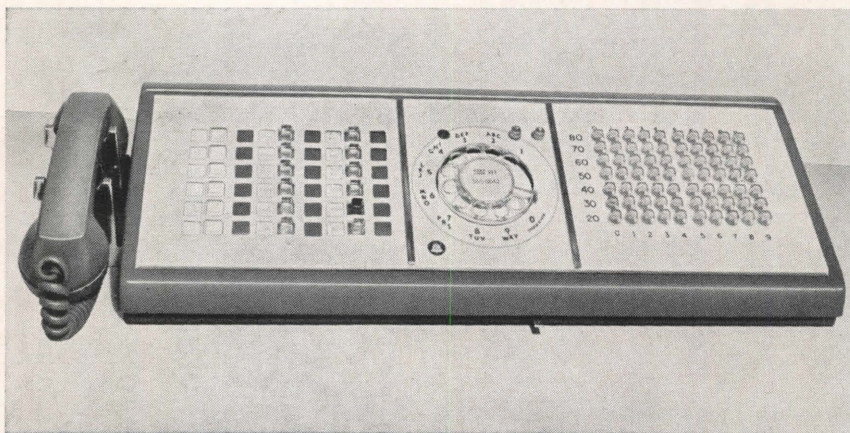
Your observation and suggestion of having a number of elevators in a single shaft is well taken. Actually, in 1932 or there abouts, an experimental system of having two elevators in a single shaft was developed and tested. The economy (two machines and elaborate safety devices) caused the scheme to be abandoned — it may

come up again. The double-deck elevator is another approach to the overall concept of reducing shaft space.

The idea of self-propelled elevators is very much alive, however, it will require the development of an electrical (or atom powered) motor which can lift its own weight plus the necessary structure and live load. This will require many horsepower per ounce of dead weight rather than the ounces per horsepower necessary with present technology. Once that can be developed, the crossover system is relatively simple and the Mile High Building can be more of a reality.

Thank you for your interest in my article. I trust the foregoing is a sufficient answer to your question.

Very truly yours,  
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G. R. Strakosch  
Traffic Engineer



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# Convention Program Sparkles With Star-Name Speakers

With the steady growth of the population of this country and in particular because of the more rapid than average growth of the population of the State of Florida, educational buildings of all types have become of greater significance and of more importance to the architect than ever before. It was in recognition of this that the planners for the convention in the first stages of their work chose "Design for Learning" as the general theme of the Convention.

The program of the Convention has been arranged first to provide architects with the knowledge of the changing world of education, second to give them case histories of buildings that have been designed for changes in education, and third to acquaint them with the new and special problems that an architect faces in designing a complete campus.

Schools being built now are a far cry from those built only a few years ago, and the difference is not in the materials or construction but rather that they were designed to meet today's special needs. The techniques of educating our children are not static. Foreign language laboratories with tape recorders and ear phones have replaced the monotonous drill of irregular verbs. Television and film libraries have made far places, expensive equipment, and complicated processes available to the smallest school. Team teaching and special purpose rooms are common, and unless an architect is aware of these and many other changes and advances in our educational systems, he is unable to aid in the preparation of a program for a new school or to translate that program into an efficient building that will hold its value for a period of

years. In order to hold its value it must be flexible, because the techniques of today will give way to those of the future just as surely as they have replaced those of the past.

Featured speaker for the first session in the afternoon of Thursday the 12th of November is HAROLD E. GORES, *President of Educational Facilities Laboratory*, which is a non-profit corporation established by the Ford Foundation in 1958 to help American Schools and Colleges with their physical problems by the encouragement of research and experimentation and the dissemination of knowledge of educational facilities. Under his direction, searching studies on schools probed into such things as the cost of the schoolhouse, designing schools for television, a school library, profiles of significant schools, and a series of case studies on educational facilities. With Mr. Gores on the first program will be DR. JOHN GILLILAND, *Director of School Planning Laboratories, College of Education, University of Tennessee*, and DR. B. FRANK BROWN, *Principal of Melbourne High School*. Both of these men have worked with Mr. Gores, as has MR. WILLIAM BRUBAKER, A.I.A., of the firm of *Perkins and Wills of Chicago*, who will also take part in the program. Others speaking that day will be DR. A. B. WOLFE, *Principal of Nova High School*, and PROFESSOR R. L. JOHNS of the *University of Florida*.

Architects and educators have long believed that the building in which the school is housed has much to do with the motivation for learning. As part of the total discussion on changing education PROFESSOR HERBERT KIMMEL of the *University of Florida*

*Department of Psychology*, a specialist in the technology of learning, will speak on the interrelation between the learning process, education, and the building.

The second session of the four-day meeting is devoted to a case history of high schools. The first is the *Eau Gallie High School*, for which MARK HAMPTON, A.I.A. of Tampa, was the Architect. DR. HAROLD B. CRAMER, *The State Department of Education School Plant Planning Section*, will discuss the preparation of the educational specifications for the building. The building itself will be presented by WAYNE F. BETTS, Architect for the *State Department of Education*, and the operation, with the resulting success or failure, will be discussed by GEORGE MAXWELL, Principal of the high school. The second case history is that of the *Nova High School* in Fort Lauderdale. *The Director of School Planning for Broward County*, MR. ROBERT PULVER, will discuss the planning of educational specifications for the building. Its design will be presented by JAMES HARTLEY, Architect for the building, and its operation by DR. A. B. WOLFE, Principal of the school. Following their presentations they will be joined by Mr. Hampton and DR. J. LEPS, *Profession of Education at the University of Florida*, and the entire group will form an informal round-table discussion.

The third session presents the problem of planning an entire new campus. There have been several of these in Florida—one currently in planning stages is *New College of Sarasota*, and it will be discussed by MR. I. M. PEI, Architect from New York City. A sec-

(Continued on Page 8)

## Convention...

*(Continued from Page 7)*

ond school, also under the complete charge of one architect, is *Southern Illinois University at Edwardsville, Illinois*. MR. OBATA, of the firm *Helmuth, Obata, and Kassabaum*, is the Architect in charge, and it will be presented by CHARLES PULLEY, Architect for the University.

The summary of the various sessions will be presented by JOHN W. McLEOD, F.A.I.A., of Washington, D. C.

Other convention plans are in the final stages of completion and will be announced shortly.

CHARLES S. STOCK, the President-Elect of the Producers' Council, will be the honor speaker at the Product Exhibit Award Luncheon on November 12th. Mr. Stock is Vice President of The American Air Filter Company, Inc.

The Convention Committee is currently negotiating with a top U. S.

government official to speak at the First Annual Florida Craftsman Award program. This function will take place on Thursday evening, November 12th with a reception and dinner scheduled at the beautiful Roosevelt Hotel.

A most pleasant social function will officially commence the 50th Golden Anniversary Convention. The Gala President's Reception will take place Wednesday evening, November 11th. State officials, legislators and other dignitaries are expected to be present. It is hoped every architect will plan his arrival in Jacksonville to coincide with this gala affair which will begin at 6:30 p.m.

The Architectural Exhibit Chairman, Bob Boardman reports promising participation by architects to display their own designs. This report is based on the first mailing of some three weeks ago.

Within the next two or three weeks, every architect will receive the

first Convention Registration Form as well as the Hotel Reservation Card. The Convention Committee requests your prompt attention to these matters. This will enable the FAA Staff to program its workload in order to serve everyone with the attention we desire to give you.

The Ladies Committee Chairman, Mrs. James O. Kemp, advises that her committee will finalize the ladies activities within two weeks. The program that is planned will be interesting to every lady regardless of age. The ladies activities will be educational as well as entertaining. Therefore, it is a must to be in attendance.

*It is not too early to plan now to attend your 50th Annual Convention with your wife — an interesting professional program — top speakers — important business meetings — outstanding social functions with premium entertainment — all adding up to an event you won't want to miss.*

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# Law And Justice

By THOMAS H. ELIOT, Chancellor

Washington University  
St. Louis, Missouri

Last week at our *McDonnell Planetarium*, across the street in Forest Park, I saw a demonstration entitled "The Stars in the Year 2164." Around the edge of the celestial dome was someone's conception of what St. Louis would look like 200 years from now.

Well, to my unpracticed eye, the heavens looked exactly as they do today, and I thought comfortably of *Meredith's* lines,

*Around the ancient track  
marched, rank on rank,  
The army of unalterable law.*

But the earth—the city visible—was something else again. The arch just now rising on the riverfront had been, indeed, reduced to a croquet wicket. All about were strange towering structures, as if—Cape Kennedy—grown to monstrous size, had set the pattern for the gargantuan dwellings of the future. The only other things visible were endless speedways and monorails.

I don't know who drew these pictures. I don't believe an architect did, or a city planner, or an urban designer. But I do think that the artist could be right—if the architects and planners and designers let him be right. The city visible reflects the values of the people: and if no one takes the lead in defining the values that make urban life worth living, and in translating them into physical form, then cities will be shaped by the individual concerns of the few who hold the reins of power—who may or may not give even a passing thought to the comfort of other people, or have any vision of their city as a place where noble aspirations can be fulfilled.

So that's the challenge to you who are assembled here today—and your successors, I suppose for the next 200 years. Think about the values that a city can express. Do more than think. Act. If you believe that the old-time

friendly neighborhood is worth preserving, act to preserve it. If, deep in your bones, you understand that man is a creature not of concrete but of the earth, see to it that the dwellers in the city can feel too, the touch of the revivifying wilderness. If you realize that the persistent pursuit of amusement is the surest road to deathly boredom, insist that the metropolis be dotted with centers for participators, not just spectators. If there is something finer in the inner-directed man than in the dependent follower of the crowd, provide for the individual's solitude in the midst of millions. Dream of splendor and act to make that dream come true.

Is this your task? I think it is, although not yours alone. The aspect of the city, and hence its atmosphere, is in good part created by the architects, by the individual buildings designed or not designed by architects. (Look at the drab rooftops of new industrial suburbs, a thousand little ranch houses all in a row: it takes a brave man to overcome, there, the compulsion drearily to conform and mindlessly to escape to the television set each night.) Individual buildings count—and so does the way in which they are organized and linked. All of this is, or should be, within the architects' purview. As *Dean Passonneau* has said: "To think of architecture as the forming of spaces as well as the forming of solids directs our attention to the activities that spaces contain and that, to a large extent, shape spaces . . . Architecture does not stop at the building line . . . a building is not isolated from its surroundings . . . there is an architecture of interior spaces and an architecture of exterior spaces, an architecture of rooms, or groups of rooms, of paths, of plazas, an architecture of cities . . ."

The selection of values is an individual matter, and mostly I leave it to you—though my own scheme is

not wholly invisible. I am going to stress two basic values, however, because I've been told to: law and justice. And particularly, though I am certainly no modern Socrates, I would discuss with you *justice* in the twentieth-century city. Legal justice, political justice, economic justice, social justice.

You know, if there is one concept that is common to practically all of us, it is the concept of fairness. Somehow we know without being told that it's unfair to change the rules in the middle of the game. Almost instinctively we resent one man being punished for a crime while his fellow criminal goes free. Individually we ourselves stray at times from this narrow path, but we solace ourselves with the notion that justice will be done—if not by ourselves, at least by our public instruments of justice, the police and the courts of law. This notion is not always valid. Yet we must make it valid, if only because our personal security depends on its validity.

We cannot live confidently in cities where the police and the judges are corrupt. Too often, too many of us live in just such cities. The New York County sheriff's "little tin box," with \$400,000 stashed away in it, came to light thirty-odd years ago, it is true: *but are we sure that there are no other little tin boxes, now in other cities?* Judges, in most of the country, are elected—elected by people who have no practical way of finding out whether they are fair and just or not. For most of us the judicial process is an esoteric mystery. It is not suited to the ordinary electoral process.

For some of its courts, Missouri led the way some years ago, by devising a system of, in effect, life tenure subject to recurrent opportunities for the voters to express their disapproval. This takes the judiciary—or

*(Continued on Page 20)*





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THE FLORIDA ARCHITECT



# "Color In Your Detail"

By R. H. HAVARD

Director of Design  
Formica Corporation

In architecture, as in all other fields of commercial endeavor, color is becoming more and more a fundamental, to be considered with as much care as are other fundamentals such as drains and roof flashing. Indeed, in some respects it may be even more necessary than some other more functional, but less apparent ingredients of the over-all architectural concept, for this is the Age of Packaging and, like so many other businesses, the product of the architect or designer must be packaged to sell.

First impressions *are* important, and people *do* fall in love at first sight. With these two thoughts in mind, therefore, it is important to make due provision for the many advantages in 'selling' which color gives . . . from the very first presentation right through to the color styling of the accessories which go into your project when ready for occupancy.

While the architect and his designer may not be salesmen in the generally accepted view of the word, nevertheless any one of us who has been asked to submit a presentation on a project knows very well that we are required to do a first-class 'selling' job if our own submission is to win out over our competition, and it is with this consideration in mind that the notes which follow are submitted to you for your own reference . . . they are some of the conclusions drawn from several years hard experience on both sides of the Atlantic.

Since it is important that color be part of the entire project perhaps it would be best to consider the major steps in which it can contribute to the success of one's presentation. First, of course, is the original drawing, the rendering which gives the very first public view of the architect's creative image. Renderings of perspectives may be in black and white or color, but observation shows that where there are two drawings, equally well done, one in color and the second in black and white, attention is drawn immediately to the one in color. In view of this demonstrable fact, it would be an unneces-

sary risk to refuse to carry out the rendering in color.

With regard to this first presentation one should not confine oneself to a colored rendering of an exterior elevation, but should also prepare two or three examples of suggested color schemes of major interior elements . . . Foyer, Lounge, Conference Room, and so on. Not only will these give a plus quality to the submission, but will also demonstrate an awareness of the final visual characteristics which the project, when completed, will present . . . *for this is what your client is depending upon to sell his own investment at a profit.*

Getting to grips with the color problem early in the project's history will also enable the final work to avoid a number of the pitfalls which so often mar a work of otherwise exemplary planning. We all know that certain colors excite while others subdue. The architects and artists who conceived the beautiful cathedrals in Europe recognized this, hence they used in the wonderful stained glass of the early renaissance those deep blues, greens and purples which contribute to a meditative state of mind. While the client would not wish to secure too much of a sedative or meditative influence in the work areas of the new offices and plant you are designing for him, nevertheless he will not thank you for inflicting a traumatic catastrophe in brilliant yellows and reds.

At the risk of repeating the obvious the following 'do's' and 'don'ts' are offered as a rough guide for color in work areas:

*Don't use bright, strong colors, especially those in the red/yellow areas, for desk tops.*

*Don't use strongly printed patterns for desk tops.*

*Don't use reds and bright yellows for typewriter and other working equipment housings.*

*Don't mix too many bright colors in a single room.*

*Do use cool colors . . . Greys, Greens, cool Blues for table tops.*

*Do use cool colors for equipment housings.*

*Do use bright color on desk sides and fronts and for chair backs and seats.*

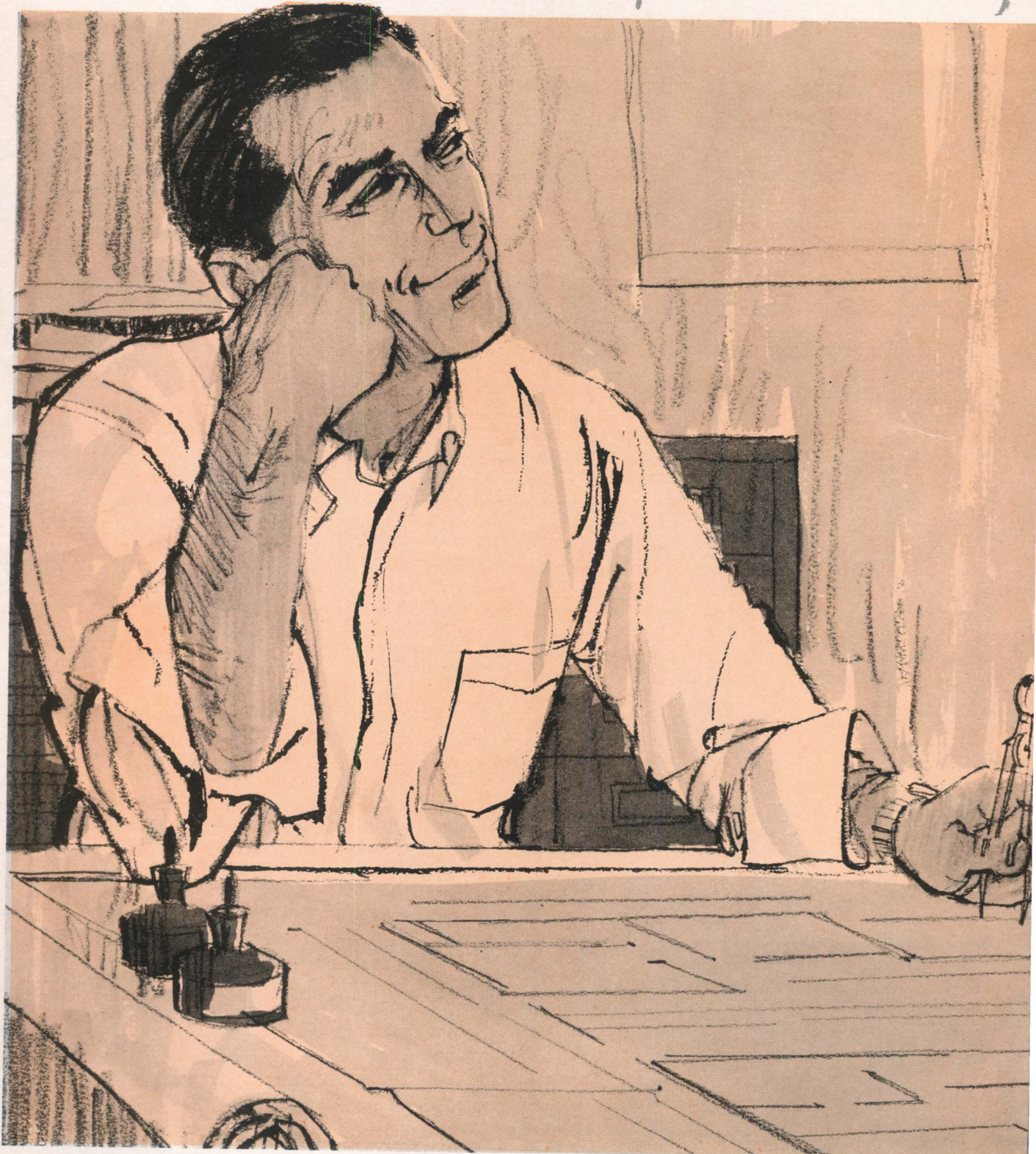
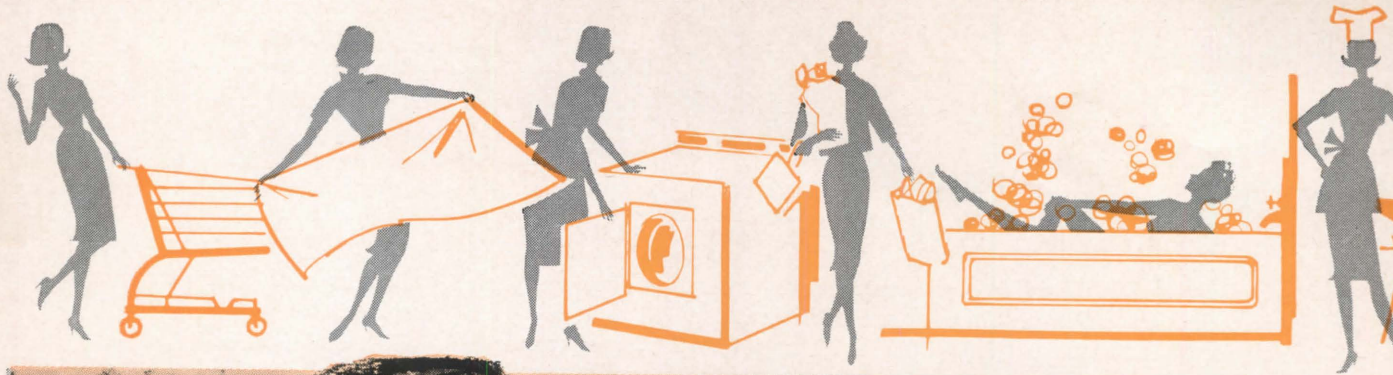
Another factor which enters into the determination of color is, of course, that of geographical location. The range of colors suitable for installations north of the Arctic Circle should be quite different from those to be used in the area south of the Tropic of Cancer. Likewise, there should be a difference in color stylings for use in regions as different as the north-west Pacific Coast and the south-east Atlantic coast. Obviously the climatic conditions in these mentioned areas are so much at variance that the psychology of color changes acutely one from another. For example, a brilliant orange-red hue may offer a comfortable stimulus in the cool dampness of the coastal north-west, while in the Gulf and South-Atlantic coast areas of much higher temperatures and intense sun-light such a color could raise psychological temperatures to explosive pitch.

The mis-use or mis-application of color can certainly exercise a substantial influence in the diminution of value which the client received from his investment. A telling illustration of this fact was offered recently by Richard N. Jones, marketing Vice-President of *The American Builder*, magazine, at a meeting of the Color Marketing Group in New York. Mr. Jones showed an example of a suburban development in which little buyer enthusiasm was experienced where all houses were painted white, but sales were rapidly made after the same units had been re-painted in a progression of harmonious colors.

Another experiment, undertaken by Dr. R. M. Hanes of John Hopkins University, had to do with the use of new color schemes in class-rooms. It had been observed that school-children responded with increased alertness in their newly colored environment, but it was also observed that favorable pupil reaction diminished

*(Continued on Page 14)*









# some people think he has nothing on his mind but women

## THEY COULD BE RIGHT!

He knows that modern women not only like living electrically — they want more of it! Women want it by the house-full.

And by the same token, the woman-pleasing answer to a new home or apartment is one that merits the MEDALLION award.

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More and More it is Recognized that

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switches and outlets for modern convenience.

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*Taxpaying, Investor-Owned*

**FLORIDA POWER CORPORATION**

**TAMPA ELECTRIC COMPANY**



# Color . . .

(Continued from Page 11)

with passage of time. The conclusion reached was inconclusive, according to Dr. Hanes. However, it is the writer's opinion that the experiment, while judged to be inconclusive by Dr. Hanes and his team, perhaps because they were looking for certain anticipated results, cannot be written-off as inconclusive when it does, in fact, demonstrate that freshness of surroundings, involving color, does have a positive influence upon the subject . . . in this particular case the subject being the classroom students. More surely than anything else, the experiment proved the point that a higher level of alertness may expected of workers in surroundings of color freshness, and, further, that the level of alertness may be expected to continue higher over a longer period of time where color has been carefully selected with discretion for its stimulatory capacity.

This leads us to the next reminder of a fact that we have long known but may not always remember, and it is that our work is intended to enable our client or customer to sell his investment as profitably as possible. To this end, therefore, since it is recognized that certain colors have greater immediate or spontaneous acceptance than others, we should make the greatest effective use of such colors in the final assembly of our client's saleable package . . . whether it be a house, apartment block, office complex or factory.

In the first article in this series ("The Color Blind") the writer touched briefly upon vibrancy, wavelength of light which determines the hue which becomes visible to our eye, and attempts to identify such hues have occupied philosophers and physicists for a long time. In Figure 1 we see an elementary Color Wheel developed by Goethe, the 18th Century German philosopher. This he based, obviously, on the most apparent spectrum splitting as seen by means of a prism. Today, we are in need of a somewhat more refined identification of hue, and an advance on the color-wheel of Goethe is the 12-step one shown in Figure 2. Here is a tool which can be of value in determining harmonies and complementary colors. The simple one shown shows the three primary colors . . . Red, Yellow

(Continued on Page 22)

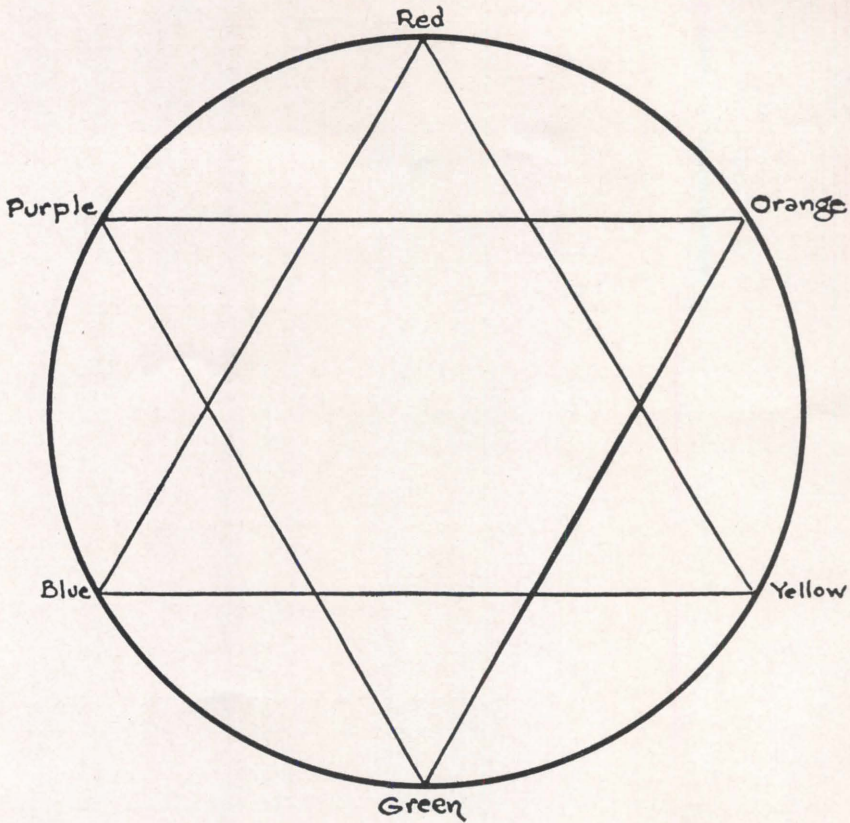


Fig. 1 — Simple Color Wheel by Goethe.

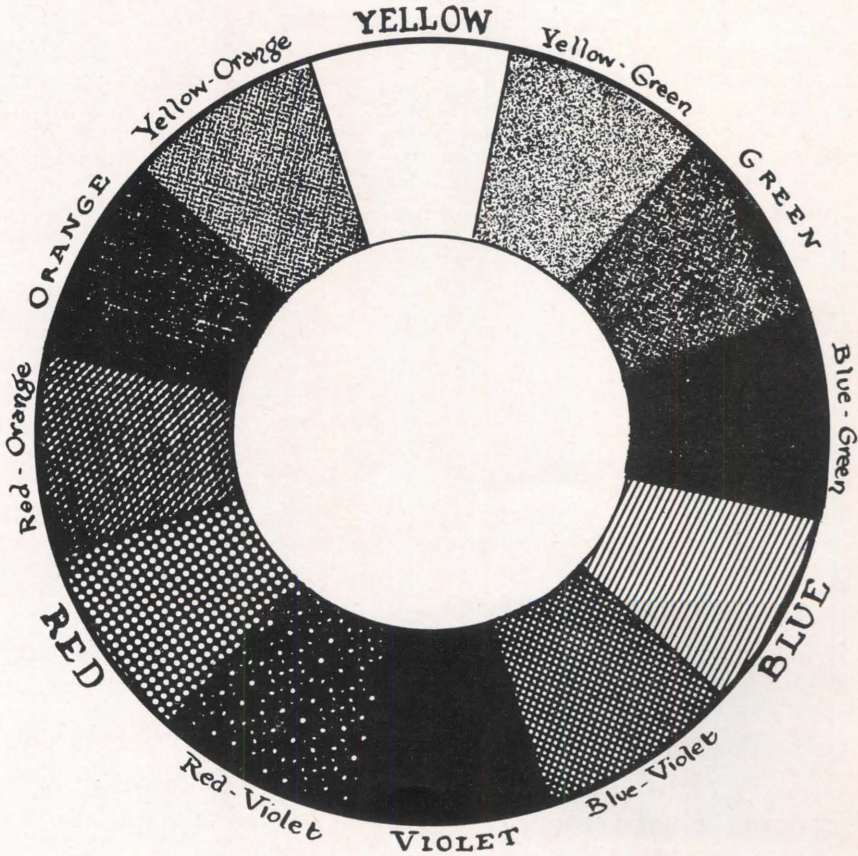
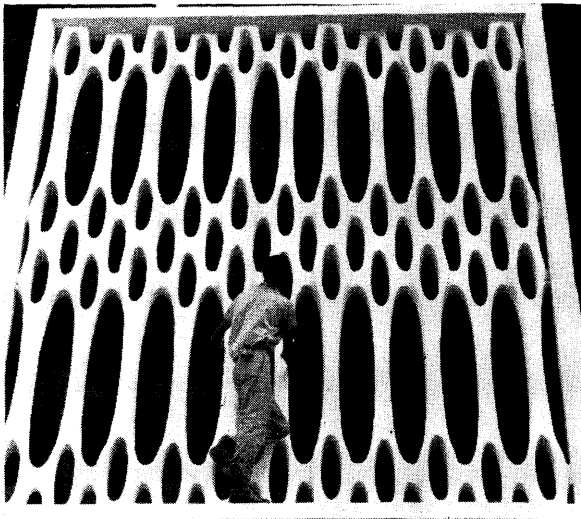


Fig. 2 — Simple 12-hue Color Wheel.





## PRECAST CONCRETE PANELS BEAUTIFY THE ORANGE BOWL

Decorative concrete grillwork, custom-cast from TRINITY WHITE PORTLAND CEMENT, has given Miami's famed football stadium an appearance as festive as its purpose. Screening out the under-structure of the stadium at the West End Zone, the new facade was produced to architect's specifications, and, though massive—largest units were 19x14 feet—the effect is light and graceful. This is another outstanding instance of the limitless possibilities of concrete, the most enduring, versatile and economical of building materials.

**Architect:** Carl H. Blohm, Miami  
**Engineers:** Jorgensen and Schreffler, Miami.  
**General Contractors:** M. R. Harrison Construction Corp., Miami.  
**Precast Concrete Units:** Stresscon International, Inc., Miami.

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**GENERAL PORTLAND CEMENT COMPANY**

OFFICES AND PLANTS IN TAMPA AND MIAMI





# 1964 AIA Library Building Award . . .



Photos by E. C. Graham

## *Merit Award . . .* Coconut Grove Branch Library

By GEOFFREY B. LYNCH, A.I.A.

Coconut Grove in Miami is an old community having great charm and has kept the early Florida architecture. It was greatly attached to its weather-beaten old library that existed when books had to be brought in on the heads of servants who waded from ship to shore across the flats of Biscayne Bay. To destroy the old building was unthinkable, but it was a fire hazard and termite infested.

In the design of the new building, the original portico was dismantled, treated and reused. The new Browsing Room is the same size and shape as the old library with an exposed wooden beam ceiling supported by scissor trusses recalling the atmosphere of the old library.

A sloping site commands a splendid view of the bay and yacht basin. The magnificent poinciana tree is a land mark and the grave of one of the pioneer founders of the library is on the site undisturbed.

The new structure is reminiscent of

early raised structures in this area, dating from a day when snakes and alligators were frequently met; from a base of native oolitic limestone rises the laminated pine structural timber arches supporting the high gabled, deep overhung planked roof shading a wide verandah extending around three sides of the building and overlooking the bay. Protection of the open verandah is provided by a weathered redwood balcony rail into which is built a continuous seat. The building is completely air conditioned and heated, but the feeling of openness, characteristic of the Grove, is maintained.

Because of the smallness of the historic site, the design of the new building necessitated split levels, and the sloping terrain provided an economical way of achieving this.

The split levels had an additional important advantage. One of the inherent characteristics of Coconut Grove, which is seldom found in

neighborhood libraries, is the fact that the library is patronized by a highly literate adult group and, because of the close proximity of an elementary school, also by young children. A separation of these relatively incompatible patrons is highly desirable. It is also important in this library that use by the handicapped be facilitated in every possible way. While this is a desirable adjunct in any library, the large number of elderly citizens in Coconut Grove make it especially necessary here.

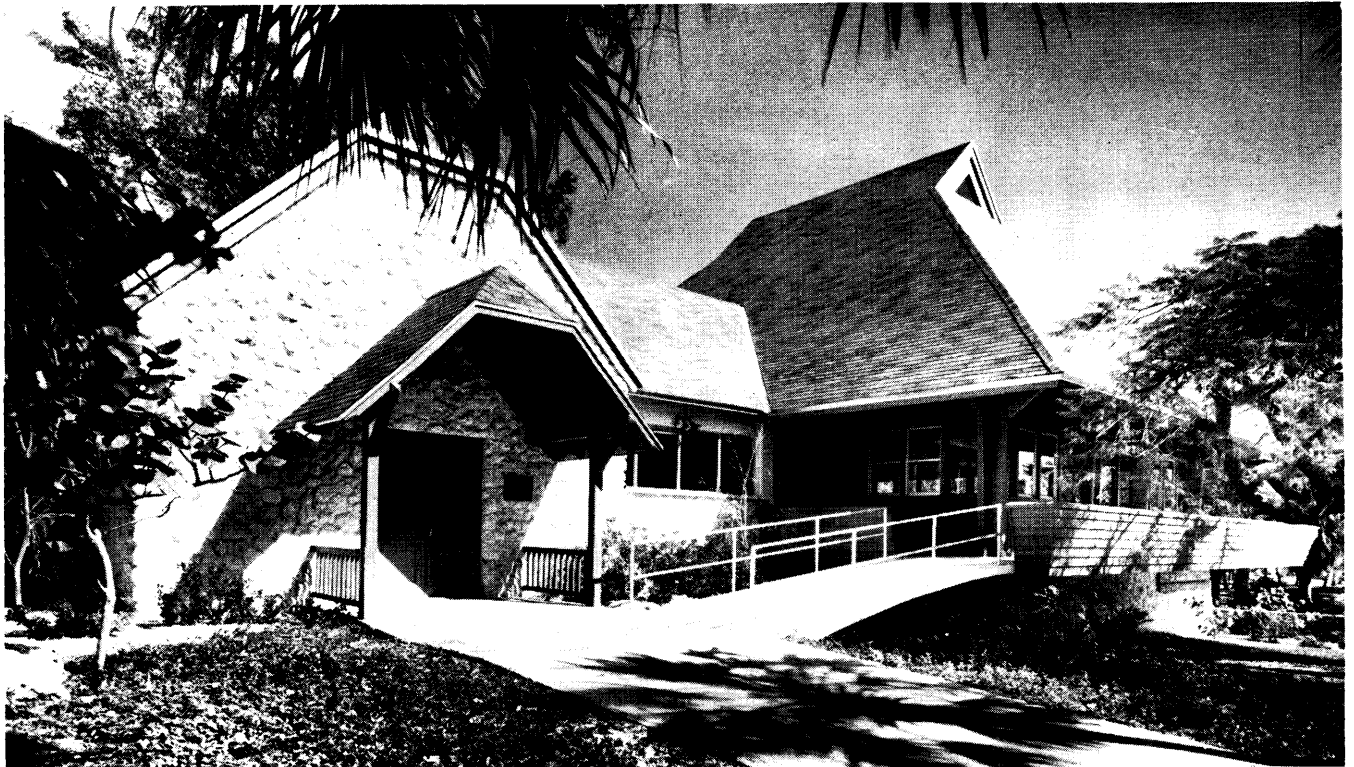
Another unusual factor that contributed to the design of this library is its close proximity to one of the oldest and most active marinas in South Florida. The old library, as a result of the generous donation of books by seafaring patrons, had a unique collection of books on marine history. These are happily housed in the portion of the building that recalls the old library for the use of all those interested in marine life in this area.





Above: Panorama View of Main Reading Room.

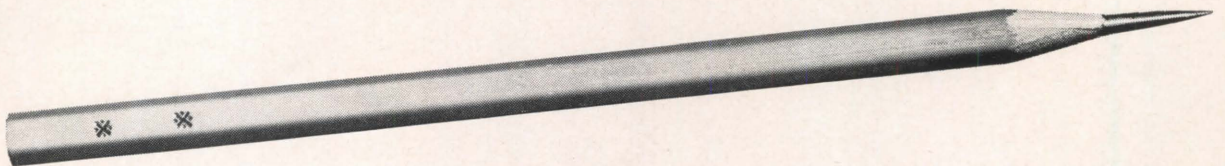
Below: Outside view of library. The left section of building consists of browsing room, the work space and other facilities are located in the center section with the main reading room on the right surrounded by the verandah. Note platform for accessibility by handi-capped people.





What is the one design material that can be a wall, a door, a partition, a fence, a roof, a window, a mirror or a piece of furniture . . . of almost any shape, color, texture, size or design? Transparent, translucent, reflective or opaque? Impervious to sun, wind, rain and corrosion? Never becomes obsolete . . . and needs no maintenance but washing?

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# Biscayne Federal Architectural Advisory Board Honored

Apartment buildings that are squeezed into a lot with a shoehorn, and awkward homes that add no quality to a community are quietly being negotiated "out of site" by an interesting innovation by Biscayne Federal Savings and Loan Association whose success is hailed not only by architects, but by commercial investors all over the country.

The story opened three years ago at Biscayne Federal when E. Albert Pallot, Biscayne's president, pioneered an architectural advisory board consisting of five top area architects whose function was to give professional verdicts on the merits of building designs submitted for loan applications to Biscayne Federal's Mortgage Loan Department.

The architects actually sit in review with the loan committee to evaluate every new structure. They are paid a monthly retainer by Biscayne Federal; their professional services come free of cost to the builder and homeowner applicants. The architects make changes, revisions, recommendations. Their work is to criticize and improve. The result has become so unique a marriage of the practical and the creative that national magazines have picked up the idea as a new direction for civic and property enhancement, and easily adopted by the more than 5,000 savings and loan associations in the United States.

Not the least important is the enthusiasm of the architects themselves who have welcomed "the opportunity to express with commercial people," as one architect put it. All five were interviewed this week to give a professional verdict on their own merits in elevating, changing or removing some designs and standards they always deplored.

The hand-picked five on Biscayne's Architectural Advisory Board, all Fellows of American Institute of Architects, are Herbert H. Johnson who succeeded the late Robert Law Weed, Robert M. Little, Russell Pancoast, Igor Polevitzky and Robert Fitch Smith (now deceased).

From their point of view, what has their combined Advisory Board accom-



**Honored for creative services for better home design were these five architects, who were presented with a Certificate of Commendation by Biscayne Federal Savings & Loan Association. The architects serve on Biscayne's Architectural Advisory Board. Making the presentation at a testimonial luncheon May 21 at the Columbus Hotel, was (left) E. Albert Pallot, Biscayne's President. Receiving the awards were (left to right) Verner Johnson for Igor Polevitzky, Robert M. Little, Herbert H. Johnson, Roy Spence for Robert Fitch Smith (now deceased) and Russell T. Pancoast. Also officiating was Chelsie J. Senerchia (right) Biscayne's Vice President.**

plished over the past three years? Here are some of their own statements:

*In most cases we improved basic design without increasing building costs.*

This applied to private homes, multi-unit apartment structures, duplexes, one planned community development, project houses and commercial buildings.

*In our few cases of increased cost, the improvements were so superior that both the builder and the lending institution gladly accepted the responsibility of more money for a much better investment.*

*Frequently ignored, in the original plans showed to us are the elements of more comfortable living. We helped realize fullest living potentials by merely rearranging space and windows to give better closets, better kitchens and better placement of furniture, especially in bedrooms.*

*We redesigned buildings to retain all the rental units yet make*

*more open land available for landscaping beauty and recreation.*

*We are professionally quick to spot general planning mistakes such as the clumsy location of doors, closets, fixtures and traffic patterns.*

One architect brings with him to each Biscayne loan conference a set of three crayons in red, blue and green. With them he traces the daily footsteps of the woman of the house (she is the red crayon), the husband (blue) and the children (green). His aim: to relieve the living room from being merely a corridor between the bedrooms and kitchen.

*We pay great attention not only to the building, but to the environment. We judge both, to achieve harmony. The proof comes to the builder when he discovers that his building has a professional 'something extra' that upholds its value in the face of a competitive market in rentals or sales. In short, we get some design quality into the thing.*

*(Continued on Page 20)*



## Architects Honored...

(Continued from Page 19)

One spectacular example of many is a rental duplex whose roof was changed. The money saved went into a little Japanese garden. It is so delightful a money-maker for the investor that a series of such duplexes is to be built, strongly endorsing the architects' pooled purpose to "help the environment" with color, light, space, place and beauty at no added cost.

Came this summary from them:

*Like a stone in a ring, a building needs the proper setting. All of us look to the future. When there's a good market, a builder can put any idea together and sell it. But the loan goes on for 20 years. Therefore the building must be desirable for years to come, and able to withstand the vicissitudes of change. An experienced architect shares the point of view of the buyer, the developer and the lending institution. We merge all three to produce the best for each, as well as for the neighborhood and the community at large.*

No one has yet perfected a perfect building, as all declare, but this Miami-made fusion of "instant architecture" on buildings is being acclaimed nationally as the most effective education so far devised to get better design and better quality on the streets of a city.

It was in honor of their civic usefulness that E. Albert Pallot, President of Biscayne Federal, presented each of its five architects with an official Citation of Appreciation for their elevating work over the past three years, and Biscayne's unanimous decision to continue it. Pallot himself is a fitting leader in the move toward better buildings and more attractive communities. He was first Chairman of the City of Miami Beautification Committee and from 1959 until this year he spearheaded its projects. Major on the list are the annual "Make Miami Beautiful" contest, National Clean-Up, Paint-Up, Fix-Up Week which earned Miami third place in the United States through two successive years, beautification of the causeways, the fight against billboard defacement, Arbor Day, the annual Royal Poinciana Fiesta, and the first concerted attack to clean up the Miami River.

## Law and Justice...

(Continued from Page 9)

at least a part of it—out of the realm of partisan politics and election contests. The system should be extended here and copied elsewhere.

But as long as it's not extended and copied, courts, like law enforcement, are in politics. This brings me to the "political justice," by which in this context I mean two things: the fairness of city government, and the equal right of all citizens to participate in it.

The two may be linked more closely than we realize. I well remember a discussion a few years ago with a young Harvard law student from Georgia. He told me he had been shocked and stunned when Governor Arnell, by executive order, abolished the poll tax in Georgia. At the next election, he said, "I worked at the polls. Down from the hills came the sharecroppers. They were uneducated, sick scarecrows. They'd never seen ten dollars. They didn't know anything. At first I was horrified at the idea of their voting. And then I suddenly realized—maybe it's just *because* they've never been allowed to vote that they are today so ignorant and so miserable."

Fortunately the Constitution now outlaws the unfair poll tax. Fortunately, the Supreme Court has held that it also forbids unfair discrimination against voters in the cities, in the allotment of legislative seats. Yet still today, wherever for no proper reason the vote guaranteed by law is denied in fact, political injustice prevails. And where there is no political justice, economic justice is missing too.

It takes more than votes or laws, of course, to make a city a center of economic justice. They help. But equal employment opportunity must depend *more* on the patient persistence of those who love justice and who hold with Jefferson that all men are created equal. You architects, in your professional life, are well aware of this. *Are the contractors, with whom you must deal so intimately, firmly dedicated to this proposition?* I know some who are. *Are the building trades unions?* Some, yes; some, it would seem, are not. Yet we cannot have safe and prosperous and healthy cities if we do not have equal job opportunities for all, regardless of color.

The color line in employment, or rather its elimination, is certainly not the sole responsibility of employers or unions. There are thousands—millions perhaps—of urban dwellers unqualified for the jobs that are open: unqualified by lack of education, lack of technical training, even by lack of purpose and desire. This is the fruit of more than two centuries of *social* injustice. We can blame our ancestors for it if we like, but blaming them won't make our cities healthy and prosperous and safe today and tomorrow. Where young, strong, very poor, ill-educated men roam the streets, denied a chance or scornfully yet understandably denying themselves a chance, the peace, property, and lives of the people are in danger. Surely in our cities, social justice is the price of safety.

More important still, it is a measure of our own pride in our community.

Architects, almost by definition I should think, must have pride in the buildings they design. Life wouldn't be any fun, otherwise. And in an urban age few buildings can stand alone. *Have you seen the beautiful Le Corbusier structure in Cambridge?* You hardly *can* see it, until you're inside it, for there is no space around it. Inevitably the setting, the city blocks, the community, must come within the compass of your professional pride.

*What, then is your community role?* Is it not to define your values—beauty perhaps, and fulfillment and justice—and to work to make them real? If so, how do you go about making them real?

You don't make the decisions. No President was an architect except Jefferson, and he had no license to practice. As far as I know there are no architects in Congress; after seeing the new House Office Building that is named for Sam Rayburn, some carping critics have wondered whether there are any architects in Washington. No mayor of a great city is an architect. The nearest approach to it, I guess, is the former professor of engineering at Washington University who has been the excellent Mayor of St. Louis for the last eleven years. And I'm not urging you, particularly, to run for the City Council.

You can *influence* decisions. Seldom if ever can you do this alone.

(Continued on Page 22)



# "The Press And The Building of Cities"

In the fall of 1962, the School of Architecture and the Graduate School of Journalism of Columbia University, working under a grant from the American Institute of Architects, jointly conducted a working conference for 30 reporters from metropolitan newspapers throughout the country. Title of the conference was *The Press and the Building of Cities*. Its purpose was to stimulate the American press into becoming more aware of and increasing the quality of its reporting of the physical development of their communities. George McCue of the St. Louis Post Dispatch has described this subject as "one of the biggest home-front stories in American history, breaking right at the doorstep of almost every newspaper."

Reporters who attended the Columbia conference felt the meeting was so valuable that they themselves passed a resolution urging the Institute to sponsor similar conferences on a regional level. To date, six of these regional conferences have been held.

Henry Lyman Wright, then-president of the Institute, said in welcoming reporters to the 1962 Columbia conference: "Our cities, if they are to survive, are committed to the massive process of reshaping themselves in the coming years. The question no longer is *Will they rebuild?*, but *How well will they do it?* To a large extent, the answer to this question depends upon the knowledge and understanding held by the people who live, work and play in our cities. In our democratic society, these people are the real building clients. The quality of their needs and demands will profoundly affect the quality of our cities. And to an equally large degree, public knowledge and understanding is dependent upon the quality of information they receive

from the press. We conceive of this conference as an incubator for a higher standard of excellence in reporting and evaluating the many forces that physically shape our cities." These words describe the objectives of the Columbia conference, and they apply equally to regional conferences.

Today, most U. S. newspapers simply are not covering this story adequately. As Dean Edward W. Barrett of Columbia's Graduate School of Journalism put it: "One man covers a bond issue at City Hall, another reports a new business location on the business page, a third talks about real estate values in the real estate section, a fourth reports new highway planning, a fifth discusses civic beauty on the Sunday art page, etc. The time has come . . . when many of these issues have to be viewed as segments in one larger issue. The newspaper, to maintain its place as a leader in creating and guiding an informed public opinion, needs a broader understanding of these complex forces and what they can create . . . This, we think, is probably going to be just about as important an issue as there is in local news in the next decade or two. Newspapers should be equipped to be at the center of the struggle."

Thus the major objectives of these regional conferences are, first of all, to make the press aware that *The Building of Cities* is indeed "one of the biggest home-front stories in American history," and secondly, to give reporters background information on the forces that are shaping our cities so that they can begin their skills in writing about them.

The Seminar will be held on October 22 - 23 and is being sponsored jointly by the *Department of Journalism* and *Department of Architecture*

of the *University of Florida* which will also be the location of this important seminar.

Every daily newspaper within the region will be invited to send their representative. Additional invitees will be representatives of other news media, such as television, radio, weekly newspapers, regional magazines, etc.

Additional information on the Seminar, *The Press and The Building of Cities* will be published in the October issue of THE FLORIDA ARCHITECT.

## Architects!

Are You

Planning

to

Participate in

the Architectural

Exhibit this

November?



## Law and Justice . . .

(Continued from Page 20)

In this urban age you need with you the social worker, the sociologist, the political scientist, the engineer, the economist. It has been said that the planner is the synthesizer of the idea of all these specialists. I doubt this. The planner is not super man. He is a specialist too. The synthesis must be achieved by the laymen, the men with political power, the decision-makers with governmental authority. Who those laymen are depends in part on you.

I mentioned the suggestion that was made to me, that I should talk about the desirability of having the "city fathers" cooperate with the architectural profession. Well, cooperation is a two-way street. I'm not talking to aldermen, but to architects and I'm suggesting that your profession can make a greater place for itself, in the predominantly urban America of the present and future, if you who practice it are ready and able to work with the "city fathers."

Modern government is itself a highly technical process. The ruling of large cities is not for amateurs. It needs the specialist. At the top it needs the combined professional talents of administration and politics. But for successful government, the administrator-politician must call constantly upon the talents of other technicians, professionals, and specialists.

Will you be among them? That will depend on your readiness for involvement—your capacity to work fruitfully with other social scientists and to understand the rules of city government. These include federal statutes, state laws, and local ordinances. They include, too, the norms of political behavior. Your effectiveness, finally, will depend on the depth of your concern for what your city looks like and for whether it shall be the home of a just society.

Make no little plans—but make them practical. Stay within the bounds of economic reality and political possibility. The latter are broader than you may think. How broad they are—how splendid a dream can become reality—can be for you to determine:—by the depth of your sense of civic duty, by your skill and devotion to the great tasks of ennobling the physical form and political life of the city, by your dedication to the invisible ideal of justice.

## The Florida Architect

### Receives Editorial Award

THE FLORIDA ARCHITECT was the recipient of an award made at the Annual Meeting of the Florida Magazine Association.

Presentation of the Award — Second Place, in the Best Editorial category for Division One was made at

the Robert Meyer Hotel in Jacksonville on August 1st. The editorial for which this award was presented was the one written by FAA President Roy M. Pooley, Jr. entitled "Shall We Continue to Sleep . . ." appearing in the March 1964 issue.



## Color . . .

(Continued from Page 14)

and Blue . . . four steps apart. Remembering that each of the primary colors is complementary to the other two, it follows that each of the secondary hues will also be complementary to hues four steps to either side of itself. If one chooses, one can make up color wheels of even greater refinement . . . showing 18, 24 or more hues, and there are many good instructional books on the market which will enable the interested party to construct a wheel to his own special requirements.

In North America the Munsell System (Munsell Book of Colors) has been adopted by the American Standards Association as the means for identification of color. However, the Ostwald System (made available through the research facilities of the Continental Container Corporation, Packaging Division, may be more serviceable from a designer's point of

view. While not as exhaustive as the Munsell System as a total reference, it does include all those hues which are valid for most commercial purposes.

One last note of caution in this use of color to sell the package . . . your own to your client, and his to his prospective market. The best color schemes are those which make use of few colors, depending on careful selection, blending and application for maximum effect. Though not always appreciated, the prime difference between good and bad art is the degree by which the artist recognizes this fact . . . it separates fine from calendar art. The master uses, often, a very restricted palette while the amateur loses himself in a morass of too wide a range of colors.

Color sells! It can sell your work, it can sell for your client, but, while color sells . . . colors can wreck the best design, too many colors, that is.



# News & Notes

## Palm Beach Chapter Participates in the Festival of Arts . . .

On Sunday afternoon, April 5th, 1964, the Episcopal Church of Bethesda-by-the-Sea, Palm Beach, held its third annual non-sectarian service honoring the Creative Arts. For the first time, the Chapter was invited to take part in it.

Under the direction of the Rev. J. L. B. Williams, the area to the north of the nave of the church was decorated with banners and drapes to resemble a medieval market square. The various arts, such as painting, architecture, and crafts as interior decorating, jewelry design, shellcraft, and others, each held exhibitions at a "stall", also gaily decorated. About fifteen members of the Palm Beach Chapter submitted renderings, photographs, models, and in one case, a detail, of examples of religious architecture.

Different groups each walked in the processional behind the banners of the art or profession. The architects were represented by their Fellows who were members of the Palm Beach Chapter, and by the past and present presidents of the Chapter.

The Festival was exceedingly well attended, and the architectural exhibit evoked much interest from the viewers. Next year the Chapter hopes to obtain the exhibit of ecclesiastical architecture from the American Institute of Architects.



Acknowledgment is made to the Palm Beach Chapter of the American Institute of Architects for arranging a special exhibit of church architecture by local architects.

## Florida South Chapter Recipient of Award

James E. Ferguson, Jr., President of the South Florida Chapter, American Institute of Architects, right, accepts United Fund of Dade County Torch Award from Miami Attorney Harold Tannen, representing United Fund.

Architects were recognized for outstanding support of the 1963-64 campaign.



## Fellowship Nominations Deadline . . .

Nominations for Fellowship to be considered by the 1965 Jury of Fellows should be submitted to The In-

*(Continued on Page 24)*



## News & Notes

(Continued from Page 23)

stitute by October 1, 1964.

Photographic exhibits, H504 forms and other supporting data pertaining to nomination should be received by November 15, 1964.

### Miami Chapter P/C Elects New Officers

The Miami Chapter of the Producers' Council has announced the newly elected officers for the years 1964-65.

President—Thomas M. O'Connell, The Kawneer Co.

1st Vice President—Paul Christie, Libbey-Owens-Ford Glass Co.

2nd Vice President—Miss Ilah M. Sexton, Overhead Door Co. of Miami.

Secretary—Felix Baker, Dwyer Products of Florida, Inc.

Treasurer—Dick Herring, Armstrong Cork Co.

### Changes . . .

James C. Padgett, A.I.A. and Albert Trull, Jr., announce the formation of a partnership for the practice of architecture. The office is located at: 2051 Main Street, Suite 117, Sarasota, Florida.

The following architects announce the opening of new offices:

H. Leslie Walker, A.I.A.,

3400 West John F. Kennedy Blvd., Tampa, Florida;

Roland W. Sellew, A.I.A.,

1922 Oleander St.,

P. O. Box 2091,

Sarasota, Fla.

### Building Products Register

After a slight delay, the 3rd edition of the Register has been distributed to those who requested it.

The new format of the 3rd edition is designed to lend itself to shelving alongside the Sweets Files. To those who are not familiar with previous editions, attention is invited to the very useful abstracts of trade and government specifications and other standards which are grouped in a Bibliography at the end of each category.

Inasmuch as free distribution of this edition was made possible by the financial support of those producers whose products are listed therein, expression of appreciation to representatives would be appropriate. Encour-

agement of those producers of suitable building products who are not included, to consider listings in the next edition will make it of more value to all users.

Suggestions for improvements in future editions may be sent either directly to The Institute or through Fred W. Bucky Jr., a member of the Architectural Building Information Services Committee.

### Jury Names Finalists in HQ Competition

Here are the finalists in the national competition for the design of a new AIA headquarters building, selected from among more than 200 entries:

Donald Barthelme FAIA, Houston.

Jean Labatut FAIA and Carr Bolton Abernethy, Princeton, N. J.

C. Julian Oberwarth FAIA, C. Julian Oberwarth & Associates (Milton Thompson, associate in charge), Frankfort, Ky.

Mitchell/Giurgola, Associates (Ehrman B. Mitchell Jr. AIA, Romaldo Giurgola AIA), Philadelphia.

I. M. Pei & Associates (Ieoh Ming Pei FAIA, Henry N. Cobb AIA, Araldo A. Cossutta AIA, James I. Freed, Theodore J. Musho), New York City.

The Perkins & Will Partnership (Saul Klibinow, Mozhan Khadem, Phillip A. Kupritz, John Holton), Chicago.

Each of the design teams will receive a \$5,000 cash award and will participate in the final stage of the competition. The jury is composed of Edward Larrabee Barnes AIA, J. Roy Carroll Jr. FAIA, O'Neill Ford FAIA, Hugh Stubbins FAIA, and John Carl Warnecke FAIA.

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## CORRECTIONS

In the June issue on page 17 The FLORIDA ARCHITECT indicated that the firm McBryde & Frizzell were Associate Architects in the design of the Edison Junior College. This statement was in error and should be corrected in that the firms McBryde & Frizzell and the Perkins & Wills partnership were the architects for this Junior College.

The July issue of The FLORIDA ARCHITECT contained the article "The Color Blind." The words "metamorphism" and "metamorphic" were used and should have read "metamerism" and "metameric" respectively.

The FLORIDA ARCHITECT apologizes for these errors.

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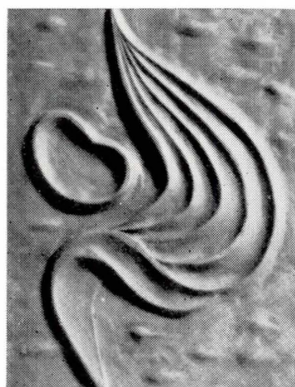
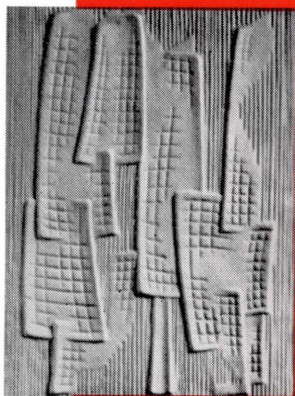
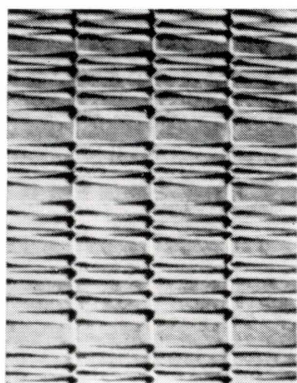
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